CAMERA SCRIPT

BBC-1

02345/2066

Scriptlib

(with dialogue changes.

DR. WHO

"The Seeds of Doom"

by
ROBERT BANKS STEWART

EPISODE SIX

PRODUCER	PHILIP HINCHCLIFFE
DIRECTOR	DOUGLAS CAMFIELD
P.A.	Graeme Harper
A.F.M.	Sue Shearman
Director's Assistant	Briony Brown
Script Editor	Robert Holmes
P.U.M.	George Gallaccio
Designer	Roger Murray-Leach
Costume Designer	Barbara Lane
Make-up Artist	Ann Briggs
Visual Effects Designer	Richard [illegible]
T.M.1*	John Dixon
T.M.2	Bernard Fox
Sound Supervisor	John Holmes
Grams Operator	Andrew Hunter
Vision Mixer	Graham Giles
Floor Assistant	Steve Haggard
Prop Buyer	Maurice Watson
Artists Booker	Nansi Davies
Film Editor	Mike Adams

CREW 9

SCHEDULE

Tuesday 16th December 1975 — Studio TC.8

Camera rehearsal and Sound and Vision Line-up for local O.B.	10.30-11.00
Local O.B. Recording (onto VTC/6HT/B02095)	11.00-12.00
Camera rehearsal	12.00-13.00
LUNCH	13.00-14.00
Camera rehearsal	14.00-18.00
DINNER	18.00-19.00
(Sound and Vision Line-up	18.00-19.30)
VT RECORDING (onto VTC/6HT/B02095)	19.30-22.00

VT EDITING: to be arranged

CYPHER DUB: 3rd February 1976

TRANSMISSION:
Saturday 6 th March 1976

DR. WHO(4L)

The Seeds of Doom

EPISODE SIX

C A S T L I S T

The Doctor	TOM BAKER
Sarah Jane Smith	ELISABETH SLADEN
Harrison Chase	TONY BECKLEY
Scorby	JOHN CHALLIS
Sir Colin Thackeray	MICHAEL BARRINGTON
Major Beresford	JOHN ACHESON
Sergeant Henderson	RAY BARRON
The Krynoid	Ronald Gough Keith Ashley

TECHNICAL REQUIREMENTS

5 peds (+ creeper mount for Cam.5)

Floor monitors

4 booms
Fishpoles

DR. WHO (4L)

The Seeds of Doom

EPISODE SIX

R E C O R D I N G R U N N I N G O R D E R

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
14		EPISODE THREE Scene 5 (O.B.) Ext. W.E.B. Building	DAY	THE DOCTOR SARAH CHAUFFEUR COMMISSIONAIRE (NS)	
24		EPISODE FIVE Scene 17 (O.B.) Ext. W.E.B. Building	DAY	THE DOCTOR COMMISSIONAIRE (NS)	
28	1-3	Scene 19 Int. General Lab.	DAY	SARAH	1A 4A A1
29	4	Scene 20 Int. Dunbar's Office	DAY	THE DOCTOR	2A C1
	5	Scene 20c Int. General Lab.	DAY	SARAH	1A A1
	6-8	Scene 20e Int. General Lab.	DAY	SARAH	1A @A
		RECORDING BREAK			
33	9-11	Scene 24 Int. General Lab.	DAY	SARAH SCORBY HARGREAVES	1A 4A 3A A1 D1
		RECORDING PAUSE			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
	12-15	Scene 24 (cont'd)			
		RECORDING BREAK		Repo. Strike 1. bench	
8	16-21	EPISODE SIX Scene 6 Int. General Lab.	DAY	THE DOCTOR SARAH HENDERSON	1B 3A A1 D1
		RECORDING BREAK	Reset 1. bench		
12	22	Scene 9 Int. General Lab.	DAY	CHASE	3A A1 D1
		RECORDINF BREAK		Repo. Cam. 5 on creeper mount by now.	
15	23-24	Scene 11 Int. Lab.	DAY	SCORBY HENDERSON THE DOCTOR SARAH	1A 5A 2B A1 D1
		RECORDING PAUSE			
	25-28	Scene 11 (cont'd)			
		RECORDING BREAK		Repo.	
19	29-32	Scene 15 Int. General Lab.	DAY	SCORBY THE DOCTOR SARAH	1A 4A A1 D1
		RECORDING BREAK			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
22	33-38	Scene 18 Int. General Lab	DAY	SARAH THE DOCTOR SCORBY	1A 4A 5B A1 D1 Fish
		RECORDING BREAK		S/B falling plaster	
27	39-40	Scene 21 Int. General Lab.	DAY	THE DOCTOR SARAH	5C 2B A1 D1
		RECORDING PAUSE		Repo.	
33	41	Scene 25 Int. General Lab.	DAY	THE DOCTOR BERESFORD (VO)	5C A1 C1
		RECORDING PAUSE			
35	42	Scene 27 Int. General Lab.	DAY	THE DOCTOR	5C 1A A1
		RECORDING PAUSE			
	43	Scene 27 (cont'd)			
		RECORDING BREAK		Repo.	
6	44	Scene 4 Int. Corridor	DAY	CHASE	4B D2 Fish
		RECORDING PAUSE		Repo.	

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
11	45	Scene 8 Int. Corridor	DAY	THE DOCTOR SARAH SCORBY HENDERSON CHASE	4C D2 Fish
		RECORDING BREAK		Repo. Change furniture	
13	46-48	Scene 10 Int. Corridor	DAY	THE DOCTOR SARAH HENDERSON CHASE	4D 3B D2 Fish
		RECORDING BREAK		Repo. and re-dress	
17	49	Scene 13 Int. Corridor	DAY	HENDERSON CHASE	1C D2 Fish
		RECORDING PAUSE			
29	50	Scene 22 Int. Corridor	DAY	SARAH	1C D2 Fish
		RECORDING BREAK		Re-dress set	
29	51	Scene 22a Int. Corridor	DAY	SARAH	4D D2 Fish
		RECORDING BREAK		Repo.	

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
45	52 etc.	Scene 34 Int. Corridor	DAY	THE DOCTOR SARAH	1D 4BB D2
		RECORDING BREAK		Repo. and reveal boiler unit	
47	53-56	Scene 36 Int. Corridor	DAY	THE DOCTOR SARAH	1D 4B D2 Fish
		RECORDING BREAK		Repo.	
16	57 etc.	EPISODE FOUR Scene 11 Int. Compost Crusher Room	DAY	SCORBY THE DOCTOR GUARD (NS)	4C 3C 1E D3 A2
		RECORDING BREAK		Tie up Doctor	
38	58-59	Scene 26 Int. Compost Crusher Room	DAY	THE DOCTOR CHASE GUARD (NS)	3C 1E D3 A2
		RECORDING PAUSE			
	60-67	Scene 26 (cont'd)			
		RECORDING BREAK		Tie Doctor to crusher	
44	68-74	Scene 28 Int. Compost Crusher Room	DAY	THE DOCTOR CHASE GUARD (NS)	4C 3C D3 A2
		RECORDING PAUSE			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
48	75-76	Scene 31 Int. Compost Crusher Room	DAY	THE DOCTOR	4C 3C D3
		RECORDING PAUSE			
50	77-78	Scene 33 Int. Compost Crusher Room	DAY	THE DOCTOR	4C 3C D3
		RECORDING PAUSE			
52	79-81	Scene 35 Int. Compost Crusher Room	DAY	THE DOCTOR SARAH	4C 1E D3 A2
		RECORDING BREAK			
16	82	EPISODE SIX Scene 12 Int. Compost Crusher Room	DAY	CHASE	1F A2
		RECORDING PAUSE			
20	83-87	Scene 16 Int. Compost Crusher Room	DAY	CHASE HENDERSON	4C 3C 1E D3 A2
		RECORDING PAUSE			
30	88-94	Scene 23 Int. Compost Crusher Room	DAY	SARAH CHASE	3C 1F D3 A2
		RECORDING BREAK		Repo. Tie Sarah	
38	95 etc.	Scene 30 Int. Compost Crusher Room	DAY	THE DOCTOR SARAH	4C 3C 1E

'DOCTOR WHO'

SERIAL 4

by

Robert Banks Stewart

'The Seeds of Doom'

EPISODE SIX

85. TK Seq. 1 (35 mm) (dur. 35") S.O.F.
Opening titles

S/I T/J SLIDE (A1)
THE SEEDS OF DOOM

S/I T/J SLIDE (B1)
by ROBERT BANKS STEWART

S/I T/J SLIDE (A2)
PART SIX

(Onto Ep.6 Closing titles)

Ep.6 O.B. Seq. 1, 2 and 3. Day

42. Photograph (Caption G) and Photograph (Caption H)
Building Sky

43. S/I
L/S Krynoid behind buildings attacking Doctor and co. in courtyard; it then turns on laser attack (covers O.B. Shots 6/1-2, 6/1-4, 6/1-8, 6/2-2, 6/3-2, 6/3-4)

S/I
TK (16 mm) (12) (13) (14) (15)
Laser explosions

EPISODE 6 (Scenes 2 and 3)

O.B. SEQ. 1 (pages 3-5)

EXT. GROUNDS ADJACENT TO ARCHES/ DOVECOT AREA. DAY

6/1-1. ML/S Major Beresford comes through the bushes leading a section of men; he spots the Crinoid out l.

BERESFORD (STUNNED): Good grief! Quick - the laser!

he watches awestruck as the laser is rushed up from the rear; the actions are swift and elite-style

6/1-2. His pov; L/S dovecot and building CSO set up for S/I Studio Crinoid

6/1-3. CM/S Beresford/laser team, lining up

BERESFORD: Right, let him have it! Fire!

the Bombadier pulls the trigger; a flash from the muzzle; they are shooting out r. to l.

6/1-4. His pov; CSO Dovecot/ building (a.b.); the S/I Crinoid will be hit by a Studio optical film device, turn and roar; it will then take a step forward (away from House)

Episode 6 (Scenes 2 and 3) (cont'd)

O.B. Seq. 1 (cont'd)

/THE SEQUENCE MOVES TO COURTYARD AREA/

6/1-5. L/A Courtyard roof for CSO Studio Crinoid; the Crinoid will do a direct action move as if facing out towards the attack

6/1-6. M 4-s Doctor/Sarah/Scorby/Henderson looking up and out r. at monster Crinoid; for the moment they are confused by the noise of the laser

HENDERSON: It's the Major!

/THE SEQUENCE BACK TO THE ARCHES/DOVECOT AREA/

6/1-7. CM/S Beresford/laser team

BERESFORD: And another! Fire!

again the laser gun is fired

6/1-8. His pov (a.b.); CSO Dovecot/building; another film optical (a.b.); the Crinoid receives the charge full in the chest, roars and starts to advance towards the Soldiers

/4B Fish D2/

4. INT. CORRIDOR. DAY.

44. 4B
MC/S Chase against door; he is listening; he exits r.

(CHASE HEARS THE SOUND OF THE LASER SHOTS AND HE EXITS L.)

RECORDING PAUSE

Repo.

4 to C

(Onto Scene 8, page 11)

(4 NEXT)

Ep. 6 O.B.Seq. 1. Day

44. VT INSERT (time code reference 10.17.08.13 (take 1)
10.17.20.20 (take 2)

S/I

45. _____/
VL/S building; see Doctor
and co. dash out and behind
Krynoid and escape

Episode 6 (Scenes 2 and 3) (cont'd)

O.B. Seq. 1 (cont'd)

BACK TO COURTYARD AGAIN

6/1-9. M 4-s Doctor and others

DOCTOR: Round to the other door.

they dash off and exit r.

6/1-10. VL/S CSO shot; Doctor/ others dash forward and out r.

we shall S/I a Studio Crinoid lumbering forward f/g r., so that humans are masked by Crinoid on r. side of frame

6/1-11. M/S side courtyard door - angled to look like somewhere else; Doctor and others enter l., burst through door and they are into the house

END O.B. SEQ. 1

EPISODE 6 (Scene 5)

O.B. SEQ. 2 (page 7)

EXT. GROUND ADJACENT TO DOVECOT/ BUILDING ETC. DAY

6/2-1. _____/
Beresford/laser team

BERESFORD: Try and hit it square in the chest - fire!

6/2-2. _____/
CSO set-up (a.b.);
the Studio Crinoid roars at the Soldiers as the film optical charge hits him in the chest

END O.B. SEQ. 2

EPISODE 6 (Scene 7)

O.B. SEQ. 3 (page 10)

EXT. GROUND ADJACENT TO DOVECOT/ BUILDING ETC. DAY

6/3-1. Beresford/laser team; they fire

6/3-2. CSO Crinoid (a.b.); it takes the charge full in the chest; it starts to advance at speed

6/3-3. Beresford/laser team; they look up at the horror advancing on them; the Soldiers back off; Beresford decides that discretion is the better part of valour

BERESFORD: Right - out!

Beresford and the Soldiers beat a hasty retreat

6/3-4. CSO sky for S/I Crinoid advancing into frame; it pauses, roars defiance and moves off back in direction of House

END O.B. SEQ. 3

Ep.6

/1B 3A A1 D1/

6. INT. GENERAL LAB. DAY

16. 1B
ML/S door; group enter; crab Doctor l. to greenhouse door; crab him r. into deep compo.

/(THE DOCTOR AND GROUP ENTER)

THE DOCTOR: We've got to find him before he has another bout of megiamania. We'v e got the Krynoid outside and a madman inside. Not the best situation

SARAH: Do you think he's counting on the Krynoid sparing him if he sacrificed us?

HENDERSON: Well, Major Beresford did his best - even if it was like using
17. 3A
MC/S Doctor
a peashooter./

THE DOCTOR: Shhh!! We've been
18. 1B
CM 2-s Sarah/Sergeant
mistaken about what Clase is now./

HENDERSON: What are you on about,
19. 3A
(a.b.); pan Doctor l.
Doctor?/

THE DOCTOR: Shut up! He went out there with a camera ... and came back
20. 1B
CM 2-s Sarah/Sergeant
unharmed./

SARAH (REACTS): You think he's ...
21. 3A
C/U Doctor
actually infected?/

THE DOCTOR: Or possessed!!

RECORDING BREAK — Reset left lench

(Onto Scene 9, page 12)

(3 NEXT)

EPISODE 6 (Buffer Scene between Scenes 9 and 10)

O.B. SEQ. 4

EXT. LINE OF BUSHES CLOSE TO SIMULATED WOOD. DAY

6/4-1. Beresford leading his men up and past r. to l.; they keep looking backwards; Beresford stands his ground and shoos his men past

BERESFORD: Come on - move it!

he follows them out r.

END O.B. SEQ. 4

Ep.6

4C Fish D2

8. INT. CORRIDOR. DAY.

45. 4C
L/S corridor; group run around corner and all exit l.; see Chase appear and move off

(THE DOCTOR AND COMPANY APPEAR AT ONE END OF THE CORRIDOR, SEARCHING FOR CHASE)

THE DOCTOR: (INDICATING) Sarah and I will take this wing. You and Henderson check along there ...

(AS THEY GO OUT OF SIGHT, SCORBY COMES ALONG THE CORRIDOR. HE OPENS A DOOR, LOOKS INTO A ROOM, MOVES OFF.)

RECORDING BREAK

Repo.
Change furniture

3 to B
4 to D

(Onto Scene 10, page 13)

(4 NEXT)

Ep.6

/3A A1 D1/

9. INT. GENERAL LAB. DAY

22. 3A
CM/S door; Chase enters; crab him l. to defoliant containers on bench; pan him r. to radio

/(CHASE ENTERS LAB. MOVES TO DEFOLIANTS, THROWS CANS AWAY AND MOVES TO RADIO)

CHASE: Filth!

HIS EYE FALLS ON THE HERBICIDE SPRAYGUN AND THE TWO CANS OF DEFOLIANT. HE RIPS OPEN THE CANS AND POURS THEIR CONTENTS INTO A SINK)

RECORDING BREAK

Repo. 1 to A

Cam. 5 on creeper mount by now

(Onto Scene 11, page 15)

Ep.6

/4D 3B D2 Fish/

10. INT. CORRIDOR. DAY

46. 4D
M/S end of corridor; Doctor/Sarah enter; they move to door and open it

/(THE DOCTOR, SARAH AND HENDERSON MEET UP, MOVE ALONG THE CORRIDOR TOWARDS A DOOR)

SARAH: Maybe he's not in the house?

47. 3B (open)
MC/S door; a load of creeper rustling inside the door; see Doctor/Sarah behind; door shut again

THE DOCTOR: I doubt that./

(THE DOCTOR MOVES ON TO THE DOOR, TURNS THE HANDLE.

THEY SEE A VIRTUAL 'WALL' OF CREEPER ABOUT TO TUMBLE INTO THE CORRIDOR.

48. 4D
M 2-s Doctor/Sarah; Sergeant joins l. for M 3-s

HE SHUTS DOOR)/

HENDERSON: Doctor ... there's a load of creeper breaking through into the corridor back there.

DR: Where's Scorby Built in

~~THE DOCTOR: We'd best get back to~~ the main laboratory ...

DR: We'd better join him

~~(AS THEY GO, CHASE STEPS ROUND THE CORNER BEHIND THEM)~~

RECORDING BREAK

Repo. and re-dress

1 to C

(Onto Scene 13, page 17)

(1 NEXT)

EPISODE 6 (Scene 14)

O.B. SEQ. 5 (page 18)

EXT. GATEHOUSE/GATES AREA. DAY

(As directed)

(BERESFORD AND HIS MEN COME RUNNING UP AND JOIN SIR COLIN WITH THE GATES AS B/G. THEY ARE BREATHING HARD)

SIR COLIN: What happened?

BERESFORD: We had to pull back. The laser ~~didn't work.~~ was hopeless against it

SIR COLIN: And you haven't made contact with the Doctor?

BERESFORD: Not yet. But I'll try and get through with a couple of men.

SIR COLIN: ~~Where's this Grinoid~~ creature lurking now?

BERESFORD (GRIMLY): It doesn't lurk, Sir Colin ... it towers! And it's still growing. At the moment it's waiting - up by the house.

END O.B. SEQ. 5

5. TK (16 mm) (4)

C/U Krynoid

Ep.6

1A 5A 2B (on model) A1 D1

11. INT. LABORATORY. DAY

23. 1A
M/S window; plank hurtles down

24. 5A (low mount)
MC/S Scorby crouched by bench; Sergeant arrives b/g l.

SCORBY: It's like being under siege.

RECORDING PAUSE — Adjust

---

25. 1A
Deep 2-s Doctor f/g l., Sarah b/g r.

THE DOCTOR: Soon it'll be big enough to crush the whole house.

26. 2B
Model shot as directed

(THERE IS A CRACK, THEY GLANCE UP AT A SLOPING GLASS PANE ABOVE. A TENDRIL SNAKES THROUGH A CRACK)

27. 1A
M 2-s Sarah/Doctor drop into frame

(DOCTOR/SARAH DUCK FOR COVER)

28. 5A
Deep 2-s (a.b.); pan Sergeant to Doctor; pan gun l. to Scorby and hold him in C/S

SERGEANT: I'll try and find some more timber.

THE DOCTOR: You do that.

(HE PASSES RIFLE TO SCORBY)

RECORDING BREAK — Repo.

(Onto Scene 15, page 19)

(1 NEXT)

/1F A2/

12. INT. COMPOSE CRUSHING ROOM. DAY.

82. 1F
MC/S Chase at door, listening; he hears noise; pan him r. to get spanner; pan him l. and he exits through door

/(CHASE COMES IN, LOOKS AROUND. HE FINDS A HEAVY METAL BAR, WEIGHS IT IN HIS HAND. THEN TURNS BACK TOWARDS THE DOOR AS HE HEARS A SOUND)

/Plank drop sound

RECORDING PAUSE Repo. and recue

(Onto Scene 16, page 20)

Ep.6

/1C D2 Fish/

13. INT. CORRIDOR. DAY.

49. 1C
M/S ground, planks dragged in; tilt up to Sergeant; see Chase "brain" him; Chase drags him out r. by feet

/(HENDERSON COMES ALONG THE CORRIDOR DRAGGING SEVERAL LENGTHS OF TIMBER.

AS HE PASSES THE DOOR OF THE CRUSHER ROOM, CHASE STEPS OUT BEHIND HIM AND FELLS HIM WITH A BLOW)

RECORDING PAUSE Recue

(Onto Scene 22/22a, page 29)

(1 NEXT)

Krynoid thru' ceiling

Ep.6

1A 4A A1 D1

15. INT. GENERAL LAB. DAY

29. 1A
MC/S Scorby at window; pan him to CM 2-s with Doctor

(SCORBY LOOKING THROUGH GAP IN WINDOW BARRICADE. HE MOVES TO JOIN DOCTOR)

SCORBY: That thing's trying its luck on the East Wing now. I say we make a break for it.

THE DOCTOR: Remember what you're up against. Everything that grows in the ground is your enemy. You wouldn't get very far.

pan him r. to 2-s with Sarah

(SCORBY MOVES ACROSS TO SARAH)

pan him r. and isolate in MC/S

SCORBY: So what do we do? Stick around until the Krynoid reduces this place to rubble?

SARAH: Don't be so negative, Scorby. Major Beresford will think of something.

SCORBY: Yeah? Well, the laser-gun was useless, wasn't it? Look - I never rely on other people, just myself. If I'm in trouble, I get myself out of it. Africa, the Middle East - you name it. I've not been a mercenary for nothing. I'm a Survivor! Right?

30. 4A
C/U Doctor at window (camera lurches)

THE DOCTOR: Bullets and bombs aren't always the answer, Scorby.

31. 1A
MC/S Scorby; pan him l. to Sarah

(ROOM LURCH. SCORBY REJOINS SARAH)

SCORBY: What do we do?

(4 NEXT)

(ON 1)

Ep.6

SARAH: Don't panic, for a start.

SCORBY: Who's panicking? Are you trying to say that I'm -

SARAH (CUTTING ACROSS): We're all in the same boat.

SCORBY: So where's your precious Beresford? Has he dropped everything and run?/

32. 4A
C/U Doctor

(THE DOCTOR LOOKS AT HIM STEADILY)

THE DOCTOR: No more than you'd do, Scorby. Mmm?

.. RECORDING BREAK — 5 crosses 4's cable

(Onto Scene 18, page 22)

(4 NEXT)

Ep. 6

4C 3C 1E D3 A2

16. INT. COMPOST CRUSHING ROOM. DAY.

83. 4C
M/S Sergeant's body being laid in crusher

(THE SERGEANT'S UNCONSCIOUS BODY IS ON THE CONVEYOR BELT.

84. 3C
M/S Chase rises from task and presses button

CHASE PULLS THE CONTROL LEVER AND THE CONVEYOR BELT STARTS TO MOVE)

85. 1E
M/S rollers turn

86. 4C
M/S Sergeant; he trundles out shot 1.

87. 3C
M/U Chase watching

RECORDING PAUSE Repo and recue

(Onto Scene 23, page 30)

(1 NEXT)

/1A 4A 5B A1 D1 Fish/

18. INT. GENERAL LAB. DAY

33. 4A
MC/S Sarah at window

/(SARAH IS LOOKING OUT OF WINDOW THROUGH A HOLE IN THE BARRICADE)

SARAH: Our old friend's coming nearer again. Any hope, Doctor?/

34. 1A
MC/S Doctor working on radio

(DOCTOR WORKING ON RADIO)

THE DOCTOR: Yes. Chase didn't do irreparable damage. I've nearly fixed it./

35. 4A
MC/S Sarah (a.b.)

36. 5B
Deep 2-s Scorby f/g l., Doctor b/g r.

SARAH: Well done, Doctor./

(SCORBY IS HUDDLED ON FLOOR WATCHING DOCTOR FIDDLING WITH RADIO. HE IS VERY SORRY FOR HIMSELF)

SCORBY: Well done, Doctor. Why are you bothering? It's obvious your army friends have scarpered. I'd do the same if I was out there. We're as dead as mutton. R.I.P. It's ridiculous, isn't it?

THE DOCTOR: Stop feeling sorry for yourself, Scorby. It could become a habit./

37. 1A
C/U Sarah (camera lurch)

(ON SARAH, A SUDDEN LURCH./

38. 4A
M/S bench top; Scorby bobs up into shot; pan him l. to door and struggle; hold fight to shut door

SCORBY'S NERVE SNAPS. HE RISES, DASHES ACROSS AND YANKS THE DOOR OPEN)

(BREAK NEXT)

(ON 4)

EP.6

THE DOCTOR: No, Scorby! Don't be a fool!

(SCORBY FIGHTS HIS WAY OUT.

SARAH/DOCTOR WRESTLE WITH THE DOOR AND GET IT SHUT)

RECORDING BREAK

Adjust.
S/B falling plaster, if available

5 to C

(Onto Scene 21, page 27)

(2 NEXT)

EPISODE 6 (Scene 19)

O.B. SEQ. 7 (page 24)

EXT. SIDE DOOR CLOSE TO CANNON. DAY

6/7-1. M/S of doorway which is wreathed in vines/foliage (as per Special FX); Scorby opens door, fights his way through the entangling, murderous greenery and exits l.

NB: By the time of the OB shooting, this shot may be made redundant by a re-write - so, ask the Director!

O.B. SEQ. 8 (page 24)

EXT. THICK FOLIAGE AREA CLOSE TO QUEEN VICTORIA AVENUE. DAY

6/8-1. Camera in thick of foliage; Scorby appears and fights his way through (Special FX manipulate foliage. Wind machine)

6/8-2. Camera in thick of foliage; further shot of Scorby fighting thru'; shoot tight to disassociate Scorby from incoming shot; (further manipulation by Spec al FX. Wind machine)

END O.B. SEQ. 8

EPISODE 6 (Scene 20)

O.B. SEQ. 9 (page 25)

EXT. RIVER BANK CLOSE TO RIVERSIDE COTTAGE. DAY

6/9-1. _____/

VL/S shooting towards Cottage; Scorby appears, stumbles along and enters the shallows in a bid to escape; he is looking back aware that he has survived one murderous attack; half-way across he trips and plunges in and moves out of shot l.

6/9-2. _____/

MC/S Scorby moves into shot r.; he is attacked by homicidal weeds, dragged down under the surface and drowned. R.I.P.

(this is Special FX job with the weeds. Wind machine)

END O.B. SEQ. 9

EPISODE 6 (Scene 20a)

O.B. SEQ. 10 (page 25)

EXT. PROMENADE/BALUSTRADE AREA. DAY

6/10-1. L/S Beresford and 2 Soldiers come running up into shot; Beresford waves them to stay back and moves up close looking out l.; he sees something horrific

BERESFORD (AWED): Good grief ... !

~~6/10-2. His pov; OSO shot; whole house in VL/S, encircled by Max-jumbo Crinoid from Studio~~

~~(we also cover with photograph)~~

END OF O.B. SEQ. 10

4. TK (16 mm) (3)

W/A establishing shot
Krynoid stuck on house

/5C 2B (model) A1 D1/

21. INT. GENERAL LABORATORY. DAY.

39. 2B
Model shot ceiling

(OPEN WITH A SERIES OF SHOTS OF WINDOWS AND BARRICADED DOORS AS THE PLANT SIEGE INTENSIFIES, OBJECTS COLLAPSE, MORE PANES OF GLASS CRACK TO ADMIT MARAUDING TENDRILS./

40. 5C
M 2-s Doctor/Sarah crowded around radio

THEN THERE IS A LOUDER CRACKING NOISE, AND PART OF THE CEILING CAVES IN WITH A SHOWER OF PLASTER. /Plaster fall/

THE DOCTOR: Pity Krynoid's lost respect for historical buildings, ... Sarah!

(AT THAT MOMENT THERE IS A PECULIAR KNOCKING SOUND FROM THE GREEN-HOUSE)

SARAH: What's that noise? Listen - that's not the Krynoid.

THE DOCTOR: The plants must have strangled something in the humidity system.

SARAH: So water could blow up any minute?

(PAUSE NEXT)

(ON 5)

THE DOCTOR: Yes.

SARAH: Just what we need ... a scalding shower.

(THE DOCTOR HAS RESUMED HIS ATTEMPT TO GET THE RADIO WORKING. HE FIDDLES WITH IT AND IT CRACKLES)

THE DOCTOR: Where's Henderson? (TURNS Sergeant Henderson!!

SARAH: He's not back yet.

THE DOCTOR: Well, get him back - I want Beresford's wavelength.

SARAH: Right.

let Sarah exit r., and hold Doctor

(SHE HURRIES OUT AS THE DOCTOR CONTINUES FIDDLING WITH THE RADIO)

RECORDING PAUSE Recue

(Onto Scene 25, page 33)

(5 NEXT)

/1C D2 Fish/

22. INT. CORRIDOR. DAY

50. 1C
ML/S corridor; Sarah enters from l., sees planks and moves off and exits r.

/(SARAH COMES ALONG THE CORRIDOR, SEES THE LENGTHS OF TIMBER DROPPED BY HENDERSON, AND HIS DETOUR. SHE MOVES OFF TO INVESTIGATE)

RECORDING BREAK — Redress set

/4D F2 Fish/

22a. INT. CORRIDOR. DAY

51. 4D
M/S Sarah enters frame; pan her r. to door; she goes inside

/(SARAH ENTERS FRAME. SHE FINDS DOOR OPEN AND GOES THROUGH)

RECORDING BREAK — Repo.

1 to D
4 to BB

(Onto Scene 34, page 45)

(As directed next)

/3C 1F D3 A2/

23. INT. COMPOST CRUSHER ROOM. DAY

88. 1F
M/S door; Sarah appears; pull back with her to 2-s with Chase b/g 1.

(ON THE DOOR AS SARAH OPENS IT, ENTERS)

SARAH: Sergeant ...?

(CHASE STEPS OUT BEHIND HER, AND GRABS HER)

CHASE: The Sergeant's no longer with us.

SARAH: Chase!

89. 3C
C/U Sarah

CHASE: The Sergeant's in the garden. He's part of the garden./

SARAH: That's very clever of you.

90. 1E
C/U Chase

CHASE: Don't humour me, Miss Smith. We're both serving the plant world - in different ways, of course./ I've joined a life form I have always admired for its beauty, colours, sensitivity. I have the Krynoid to thank ... as it thanks me for its opportunity to exist ~~and burgeon~~ here on Earth. Soon the Krynoids will dominate everywhere and your foul,

91. 3C
C/U Sarah

animal species will disappear!/

SARAH: And you'll all flower happily

92. 1E
C/U Chase

ever after .../

CHASE: You and your kind are merely parasites, dependent upon us for the air you breathe and the food you eat!

93. 3C
BC/U Sarah

We have ~~a moral duty~~ to you.

94. 1E
BC/U Chase; he suddenly moves out of frame (as if to punch her)

(HE ADVANCES ON HER WITH A ROPE)/

RECORDING BREAK Repo. Tie Sarah. 1 to E

6. TK (16 mm) (5)

W/A with Krynoid; some masonry falls from house

EPISODE 6 (Scene 24)

O.B. SEQ. 11 (page 32)

EXT. AREA CLOSE TO GREAT TREE-TRUNK. DAY

(This sequence is supposed to be in open country; we should see fields and cows behind the shots)

6/11-1. _____/
Deep 2-s Beresford/
Soldier; Beresford on wireless

BERESFORD (INTO RADIO): This is Scorpio Section. I say again, this is Scorpio Section ... Are you receiving me? Over.

END O.B. SEQ. 11

/5C A1 C1/

25. INT. GENERAL LABORATORY. D.Y.

41. 5C
CM/S Doctor by radio facing 1.

(THE DOCTOR BEAMS AT HIS SUCCESS WITH THE RADIO)

THE DOCTOR: Hullo, Beresford! This is the Doctor. I can hear you over.

BERESFORD: (VO) Thank heaven, Doctor. What's your situation?

THE DOCTOR: We're trapped. What action are you taking against the Crinoid?

BERESFORD: (VO) The laser's had no effect on it. Frankly, we're stuck for an answer.

THE DOCTOR: Listen, Beresford ... by my reckoning you have less than fifteen minutes before the Crinoid reaches the point of primary germination.

RECORDING PAUSE Recue

(Onto Scene 27, page 35)

EPISODE 6 (Scene 26)

O.B. SEQ. 12 (page 34)

EXT. AREA CLOSE TO GREAT TREE-TRUNK. DAY

6/12-1. Deep 2-s (a.b.); Beresford on wireless; he looks puzzled by last Studio message about "primary germination"; it's all double-Dutch to him

BERESFORD: What does he mean?

6/12-2. Sir Colin steps in, flurries through shot and gets into deep 3-s; he grabs mike

SIR COLIN: Give me that. (TO DOCTOR INTO MIKE) Doctor ... Thackeray here ... what do you mean primary germination?

DOCTOR (VO): I mean the Crinoid is about to eject ~~it's spores~~ - hundreds of embryo pods. The whole ~~West~~ Pioneer ~~Air Terminus~~ will be doomed.

SIR COLIN: ~~Pods like the one it grew from?~~ (GRIMLY) How can we stop it?

DOCTOR (VO): There's only one way, Sir Colin. A low-level attack by ~~Strike Command~~ aircraft with napalm and high explosives.

(SIR COLIN AND BERESFORD REACT)

SIR COLIN: That will destroy the house, too. What about you and the others?

END O.B. SEQ. 12

5C 1A A1

27. INT. GENERAL LABORATORY. DAY.

42. 5C /(ON THE DOCTOR)
C/U Doctor facing 1;
he rises out of frame

THE DOCTOR: Never mind us. Order that attack. It's your only chance!

PAUSE Evacuate 5

(THE DOCTOR SWITCHES OFF THE RADIO. HE RISES AS HE HEARS A CRY)

43. 1A
L/S Doctor in lab;
he goes out of door

~~Sarah!~~

(HE MOVES OUT)

RECORDING BREAK Repo.

4 to B D to 2

(Onto Scene 4, page 6)

EPISODE 6 (Scene 29)

O.B. SEQ. 13 (page 37)

EXT. AREA CLOSE TO GREAT TREE-TRUNK. DAY

6/13-1. 2-s Beresford/Soldier; Beresford on mike

VOICE (FILTERED): ... and we'll be with you in figures 3 minutes. Over.

BERESFORD: Roger, Red Leader. Out.

Beresford hands mike to Soldier and exits frame

6/13-2. CM/S Sir Colin stands watching house anxiously; Beresford joins him for 2-s

BERESFORD: The planes are on their way. Three minutes.

SIR COLIN: Is there no way we cah get them out?

BERESFORD: Not a chance.

6/13-3. ~~VL/S House for S/I maxi-jumbo Crinoid (it can't be their pov; we cannot get back far enough; so it is a dis-associated objective shot)~~

END O.B. SEQ. 13

Ep.6

8. TK SEQ. 2 (16 mm) (7)

Ext. Strike Aircraft. Day

5 Phantoms flying air-to-air

END TK SEQ. 2

Ep.6

/4C 3C 1E D3 A2/

30. INT. COMPOST CRUSHER ROOM. DAY

/AS DIRECTED/

95. _____/ (CHASE IS BENT OVER WALL OF CRUSHER TYING UP UNCONSCIOUS AND OOV SARAH.

HE RISES AND PRESSES BUTTON.

THE MACHINERY BEGINS TO GRIND.

UNCONSCIOUS SARAH TRAVELS THROUGH SHOT ON HER WAY TO SHREDDING.

ON CHASE; HE MOVES ACORSS TO A NEW POSITION TO WATCH.

ON SARAH COMING AROUND. SHE SUDDENLY OPENS HER EYES, SHE LOOKS UP.

ON MACHINERY. THE ROLLER TURNING.

ON C/U SARAH, REALISING HER PREDICAMENT.

ON CHASE WATCHING HAPPILY.

DEEP 2-s DOCTOR BURSTS INTO ROOM. CHASE GOES FOR HIM. THE DOCTOR FLINGS HIM OUT R. DOCTOR MOVES LEFT AND SWITCHES OFF MACHINE.

THE DOCTOR LEAPS INTO THE HOPPER.

THE DOCTOR STARTS TO UNTIE SARAH.

CHASE LEAPS TO THE BUTTONS AND SWITCHES THE MACHINE ON AGAIN.

(As directed) Ep. 6

DOCTOR IS LIFTING SARAH OUT OF CRUSHER.

CHASE ATTACKS DOCTOR FROM REAR. DOCTOR TURNS AND PULLS CHASE INTO MACHINE. THEY STRUGGLE AND CHASE GETS CAUGHT BY ROLLERS.

DOCTOR DASHES OVER THE WALL AND GRABS CHASE'S HAND TO PULL HIM OUT.

CHASE'S FACE TERRIFIED.

THE ROLLER GRINDING AROUND.

C/S TWO HANDS LOCKED TOGETHER. CLOSE ON DOCTOR.

THE DOCTOR: Turn it off! Turn it off!

CLOSE ON SARAH. HER HANDS TIED, TRYING TO SWITCH OFF, BUT UNABLE TO REACH BUTTONS.

C/U CHASE. FINAL AGONY.

C/S HANDS. CHASE'S HAND LOSES GRIP AND GOES.

C/S DOCTOR HORRIFIED. HE TURNS HIS FACE AWAY.

CLOSE ON ROLLER GRINDING AROUND.

CLOSE ON SARAH TURNED AWAY IN HORROR.

DOCTOR JOINS HER. HE STARTS TO UNTIE HER.

THE DOCTOR: I tried to save him - he tried to pull me in with him.

THEY LEAVE ROOM FAST. (AIRCRAFT ON WAY)

bb.
12.12.75.

9. TK SEQ. 3 (16 mm) (8)

Ext. Strike Aircraft. Day

2 Phantoms up and past, ground to air (could be used as dummy run)

END TK SEQ. 3

EPISODE 6 (Scene 33)

O.B. SEQ. 14 (page 43)

EXT. TREETRUNK. DAY

6/14-1. Group shot Beresford/ Sir Colin and others; they look up and past as imaginary jets sweep over; they are behind cover

BERESFORD: That was a sighting run. (TAKES RADIO MIKE) Scorpio Section to Red Leader. Over.

VOICE (FILTERED): Hello, Scorpio Section ... we see your target. We're turning to attack now. Over.

B: Understood. Good luck. Out.

Beresford raises binoculars and stares into distance

SIR COLIN (WITHOUT REAL HOPE): Still no sign of the Doctor?

Beresford lowers bins.

BERESFORD: 'Fraid not ...

END O.B. SEQ. 14

7. TK (16 mm) (6)

D/U masonry falls from house

2-s Phantoms r. to l.

EPISODE 6 (Scene 35)

O.B. SEQ. 15 (page 46)

EXT. AT TREE-TRUNK. DAY

6/15-1. Beresford/Sir Colin and Soldiers crouched low behind the tree-trunk; the radio crackles

VOICE (FILTERED): OK, here we go ... let's turn it into chop suey!

the whine of the jets approaching can be heard

END O.B. SEQ. 15

/1D 4B Fish D2/

36. INT. CORRIDOR. DAY

53. 1D
M/S boiler unit; Doctor and Sarah enter l. for 2-s

(THE DOCTOR AND SARAH IN THE CORRIDOR)

Where do we go?
We've got the liquid outside, steam inside + bombs overhead.

SARAH: What did you do?

THE DOCTOR: Steam ... highly-pressured steam!

(HE INDICATES DIALS ON THE BOILER INSET IN THE CORRIDOR)

pan Sarah r. to door

Open the door when I tell you, Sarah ... and stand back!/

54. 4B
M/S Doctor at unit

(HE WHIPS OFF HIS JACKET AND PARTIALLY SHIELDS HIMSELF AS HE WORKS THE VALVE. SARAH READIES HERSELF TO HAUL OPEN THE DOOR)

Now, Sarah!

(SHE PULLS THE DOOR OPEN AND A WALL OF VEGETATION BURSTS IN.

SARAH JUMPS BACK AND THE DOCTOR TURNS THE VALVE FULLY ROUND./

55. 1D
M/S Sarah at door and vines fighting to get in

A SCALDING JET OF STEAM SHOOTS OUT AND THROUGH THE DOORWAY AT THE PLANTS.

AFTER A FEW MOMENT, IT STOPS. THE PLANTS HAVE SHRIVELLED)/

56. 4B
M/S Doctor; pan him r., he and Sarah exit through door

Run!

(SARAH AND THE DOCTOR RACE OUT THROUGH THE SHRIVELLED FOLIAGE)

RECORDING BREAK

Repo... 1 to E/3 to C/4 to C
A to B/D to 3

EPISODE 6 (Scene 37)

O.B. SEQ. 16 (page 48)

EXT. MASSED FOLIAGE CLOSE TO QUEEN VICTORIA AVENUE. DAY

(NB: This is same location that Scorby fought his way through on his way to death)

6/16-1. L/S Doctor/Sarah go racing through at break-neck speed

(Check that we do a l. to r. and a r. to l., as set not designed)

6/16-2. M/S ground; Doctor/Sarah dash in and take cover

(check we do a l. to r. and a r. to l., as set not designed)

DOCTOR: Get down!

they hit the deck seconds before the first rocket comes in

END O.B. SEQ. 16

10. TK SEQ. 4 (16 mm) (9)

Phantom dives and rocket
hits corner building

END TK SEQ. 4

Beresford + Co. reaction

11. TK SEQ. 4a (16 mm) (10)

Phantom dive and rocket
hits Krynoid in C/U

END TK SEQ. 4a

Beresford + co. reaction

Phantom dive + loose rocket.

12. TK SEQ. 4b (16 mm) (11)

W/A house; explosion;
ends on C/U Krynoid burning

END TK SEQ. 4b

EPISODE 6 (Scene 38)

O.B. SEQ. 17 (page 50)

EXT. MASSED FOLIAGE CLOSE TO QUEEN VICTORIA AVENUE. DAY

6/17-1. _____/
C/U Doctor head deep in hiding; eventually he peeps up

6/17-2. _____/
C/U Sarah head deep in hiding; eventually she peeps up

END O.B. SEQ. 17

Kypois burning

bb.
24.10.75.

EP.6

/2C 1G 3J A2 C4/

39. INT. DUNBAR OFFICE. DAY

FADE UP

89. 2C — /(SIR COLIN, DOCTOR AND SARAH)
C/U Sir Colin

SIR COLIN: Well Doctor, do you think

90. 3J — we've heard the last of the Krynoid?/
M 2-s fav. Doctor b/g l., Sir Colin f/g r.

THE DOCTOR: You see, Sir Colin, the Inter-Galactic Flora Society - of which I'm the Honorary President - find Krynoid's a difficult species to study. Its researchers tend to

91. 1G — disappear./
CM 2-s Sarah b/g l., Sir Colin f/g r.

SARAH: I can imagine. A case of one veg and no meat ...

SIR COLIN (LAUGHING): Very neat, Miss Smith. By the way, speaking of Societies, the RHS have got wind of the affair. They'd rather like you

92. 3J — to address one of their meetings -/
CM/S Doctor

THE DOCTOR: When?

SIR COLIN: They suggested the 15th.

THE DOCTOR: Sorry. Out of the question. The next couple of centuries are fully booked. Any time after

93. 2C — that .../
CM/S Sir Colin

SIR COLIN: I never know when you're

94. 1G — serious, Doctor./
CM/S Sarah; pan her l. to 2-s with Doctor as he rises; pan Doctor l.

SARAH: I know just what you mean.

(ON 1) EP.6

THE DOCTOR: Have you ever heard of Cassiopeia?

SARAH: Animal, vegetable or mineral?

THE DOCTOR: Both. It's a Galactic Holiday Camp. It's time we had a break. Come on! (SUDDEN THOUGHT) Would you fancy a little excursion?/

95. 2C
C/U Sir Colin

SIR COLIN: I'd be delighted - but my wife's expecting me home for tea!

RECORDING PAUSE

(Onto Ep.5, Scene 3, page 4)

(4 NEXT)

EPISODE SIX (Scene 40)

O.B. SEQ. 18 (page 53)

EXT. ARCTIC WASTES. DAY

AS DIRECTED

(ON THE TARDIS MATERIALISING, SARAH STEPS OUT AND STARES AROUND. SHE IS DRESSED FOR THE SUN AND BURDENED WITH HOLIDAY IMPEDIMENTA)

SARAH: This isn't Cassiopeia? DR: No-it's Antarctica?

(THE DOCTOR APPEARS BEHIND HER. HE IS SIMILARLY PREPARED FOR RELAXATION)

SARAH: We're back where we started

THE DOCTOR: Ah..yes. Well we won't get a

SARAH: ~~Isn't it about time you learned how to steer that thing?~~ suntan here.

DR: No SARAH: You

THE DOCTOR: ~~I must have~~ forgotten to cancel the co-ordinate programme. didn't you.

DR: Yes.

SARAH: ~~Excuses~~. Shall we try again.

THE DOCTOR: ~~Not at all.~~ Just a minute You remember we originally intended to come out here in the Tardis and then decided an aeroplane would be less conspicuous. The Tardis is like a lift. If you press the button for the second floor and then the button for the basement, you've got to go to the second floor ~~before you~~ -

SARAH: What?.

(SARAH PUSHES HIM BACK INTO THE TARDIS)

DR: Have we been here before, or....

~~SARAH: Alright, Doctor, alright! Let's get on our way before I freeze to death...~~

BOTH: Where we yet to come?.

END O.B. SEQ. 18

bb.
21.11.75.

86. TK Seq. 5 (35 mm) (dur. 50")
Closing titles

GRAMS: Music

S/I T/J SLIDE (B2)
Doctor Who
TOM BAKER

S/I T/J SLIDE (A3)
Sarah Jane Smith
ELISABETH SLALEN

S/I T/J SLIDE (B3)
Harrison Chase
TONY BECKLEY

S/I T/J SLIDE (A4)
Scorby
JOHN CHALLIS

S/I T/J SLIDE (B4)
Sir Colin Thackeray
MICHAEL BARRINGTON

S/I T/J SLIDE (A5)
Major Beresford
JOHN ACHESON

S/I T/J SLIDE (B5)
Sergeant Henderson
RAY BARRON

S/I T/J SLIDE (A6)
Written by
ROBERT BANKS STEWART

S/I T/J SLIDE (B6)
Production Assistant
GRAEME HARPER
Production Unit Manager
GEORGE GALLACCIO

S/I T/J SLIDE (A7)
Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP
Title sequence by
BERNARD LODGE

S/I T/J SLIDE (B7)
Incidental Music by
GEOFFREY BURGON
Special Sound
DICK MILLS

S/I T/J SLIDE (A8)
Costume Designer
BARBARA LANE
Make-up
ANN BRIGGS

(cont'd .....)

Closing titles (cont'd)

S/I T/J SLIDE (B8)
Visual Effects Designer
RICHARD CONWAY

S/I T/J SLIDE (A9)
Studio Lighting
JOHN DIXON
Studio Sound
JOHN HOLMES

S/I T/J SLIDE (B9)
O.B. Lighting
CLIVE POTTER
O.B. Sound
VIC GODRICH

S/I T/J SLIDE (A10)
Film Cameraman
KEITH HOPPER
Film Editor
M.A.C. ADAMS

S/I T/J SLIDE (B10)
Script Editor
ROBERT HOLMES

S/I T/J SLIDE (A11)
Designer
ROGER MURRAY-LEACH

S/I T/J SLIDE (B11)
Producer
PHILIP HINCHCLIFFE

S/I T/J SLIDE (A12)
Directed by
DOUGLAS CAMFIELD
BBC tv Colour

FADE SOUND AND VISION